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ST. LOUIS'S NEW ART PROJECT

At a meeting of the Twentieth Century art club recently, Prof. Halsey C. Ives, director of the art museum, St. Louis, announced the establishment of an endowment fund for the purchase of paintings by American artists. The fund was established on the twenty-fifth anniversary of the opening of the museum at Nineteenth and Locust streets. It will yield a yearly income of between \$5,000 and \$10,000, and will enable the museum to purchase from time to time, in pursuance of a well-defined plan, a splendid series of the best works painted in this country, or by Americans abroad.

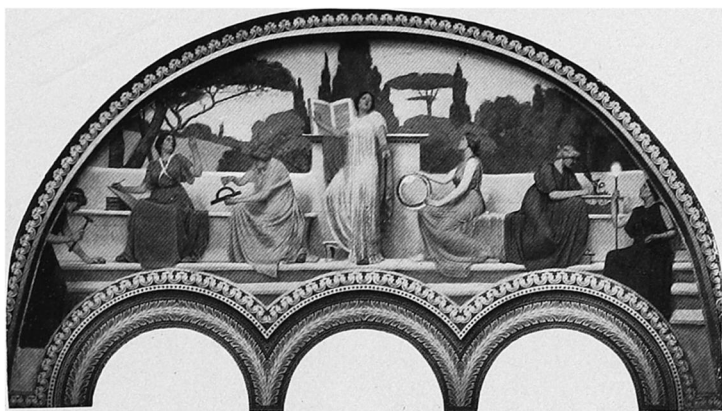
The museum already has some notable American paintings, and the new American picture endowment fund will go far toward enabling St. Louis to take a place in the front rank of the world's cities in this branch of art



THE TOWERS OF SAINT MARTIN

After a Drawing by Joseph Pennell
(Picturesque Tours)

Copyright, 1900. Houghton, Mifflin & Co.



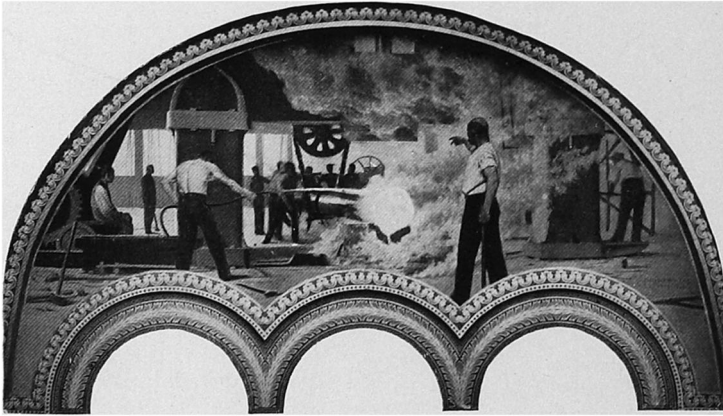
LABORATORY OF MINERVA, UNIVERSITY OF ILLINOIS
By Newton A. Wells

museum work. Already, largely through the influence of the world's fair, the museum has a collection of American sculpture more representative and complete than any other existing, and the museum management expects to secure for it a very high position as an American art museum.

When the art museum was established in the building presented by Wayman Crow in 1881 a picture endowment fund of \$25,000 was created by the board of control as a condition of the gift, and with the income derived from this fund in the quarter of a century that it has existed many works of art have been purchased, although the larger part of the museum's really fine collection has been built up through donations and bequests from individual friends or through special subscription purchase funds. Three important works by Horatio Walker, Dwight W. Tryon and Thomas W. Dewing were presented to the museum recently— all worthy canvases.



DECORATIVE PANEL FOR THE SORBONNE
By J. J. Weerts



THE FORGE, UNIVERSITY OF ILLINOIS
By Newton A. Wells

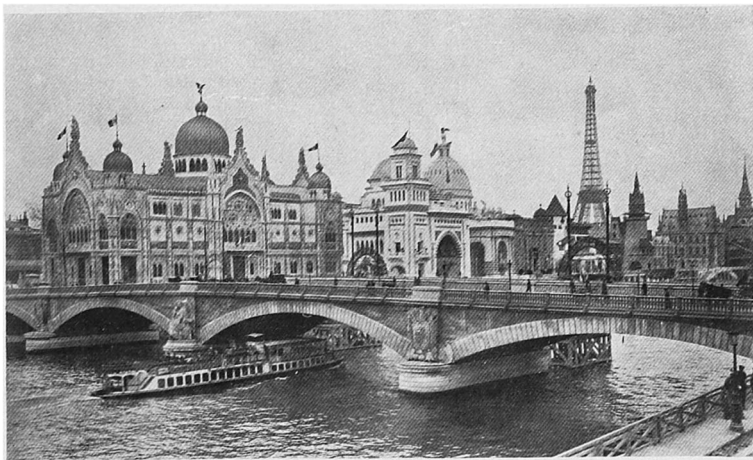
The art museum will not cease its efforts to collect good art works of whatever origin, but it is recognized that the possibility of gaining eminence among the museums of the world for so young an institution must lie in concentrating largely upon some particular field of effort. Again, even more important, it is felt that, in the words of Prof. Ives, "We need not only art museums in America, but American art museums," where may be seen what America has done and is doing in art, the time having come when the country has something worth showing to the world and worthy of the most serious study by Americans themselves.

The meeting at which the announcement was made of the creation of this new force in the development of artistic appreciation in St. Louis was called to hear Prof. Ives describe the plans for perfecting the art museum, and particularly the great hall of architecture, which have re-



DECORATIVE PANEL FOR THE SORBONNE
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ceived the commendation of President Roosevelt and of many art authorities. Prof. Ives read appreciative letters, which he said were typical of many he is receiving, from Dr. Andrew D. White, New York regent of the Smithsonian Institution, late Ambassador to Germany, and from Lewis S. Welch, the prominent museum authority and editor of the Yale Alumni Weekly. S. L. C.



BRIDGE OF THE INVALIDES, PARIS
(Utility combined with art)

EVOLUTION OF THE GOLDSMITH'S ART

Interesting items in the history of the goldsmith's art are thus tersely given by the New York Herald: All at once art freed itself from monastic restraint, and people blushed for the art born under its dominion. Again people were attracted by the calm harmony of horizontal lines and the sobriety of ornamentation of the Greek style. But the French of that day were not Greeks, and could not be content with this excessive simplicity.

Little by little, for in art nothing begins and nothing ends, the transformation of a new era was prepared. Art assumed a more massive aspect. The gold work became heavier and more Roman than Greek. The beautiful decoration of exquisite forms gave place to excess. The influence of Spain, with Anne of Austria, made itself felt very much, bringing with it an exuberant flora and a complicated fauna.

Thus comes in the inflated style of the Louis XIII. period. Under Louis XVI. this influence continues and becomes more precise. It is manifested by heavy lines and a powerful and massive ornamentation.